

# Cinemathèque

Abigail Child's *B/Side*  
*Shadow Land*  
Carl Dreyer's *Ordet*  
Leslie Asako Gladsjøl's *Pandaemonium*  
and *Stigmata*  
Nilima Vachani on the international  
domestic labor market  
Dominic Angerame's *City Symphony*  
Werner Herzog's *Land of Silence*  
and *Darkness*

## Winter 97 Highlights

Paul Lowe's *Unstable Mirrors*  
*That's Entertainment*  
Andrew Noren  
Tarkovsky's *The Mirror*  
Richard Myer's *Moving Pictures*  
Jalal Toufic  
Christian Keathley  
New Films by Mark LaPore, Stan Brakhage,  
Tim Wilkins, Janie Geiser and others  
Su Friedrich with *Hide and Seek* and  
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Steve Anker, Director, Associate Curator & Office Manager

Back from my relaxing teaching stint in Florence to balmy SF weather, lots of new experimental films, paid hours, and lots of work to be done around here! In spite of jet lag and the usual doubts-about-life-after-a-long-trip, I'm very excited about all the visiting WOMEN makers this calendar and hope you are too! Anyone interested in volunteering or interning now (I really could use more help) should contact me as soon as possible. We always welcome new faces at the Cinematheque—if you would like to work with us in the areas of publicity, publications, research, bulk mailings, office projects, and more, give us a call at the Cinematheque office: **415.558.8129**. Remember, for as little as 2 hours a week, you can get in free to all Cinematheque shows! And we've got lots of great films and filmmakers lined up to make it worth your while. College credit is also available.

Irina Leimbacher, Associate Curator & Office Manager

Hello film friends. As we enter a new year here at the Cinematheque, we find tough times for small non-profits like ourselves. Future funding from the National Endowment for the Arts is dubious at best, and private foundations and corporations are not stepping in to replace that money. Despite these obstacles, we haven't cut back on our activities or our staff. Since 1961, the Cinematheque has been dedicated to advancing the art of the moving image, and we're not going away. We have provided a home for experimental media artists of all types, and we will continue to do so. But we need your help. Please become a member or make a tax-deductible donation to the Cinematheque today.

Joel Shepard, Associate Director

Check out our recent publications

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Bruce Baillie: Life Work	\$ 5.00
Austrian Avant-Garde Cinema: 1955–1993	\$10.00

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The world's first Internet conference devoted to experimental film and video is online. Hosted by **X-Factor**, the coalition for the advocacy of experimental media, this interactive conference will feature provocative writings and discussions by leading media artists, curators and critics regarding the critical issues facing the art form, and a number of areas where visitors can interact and add their own ideas, including a hall of shame, a "Flame" thrower, site alterations, bulletin boards and much more. point your web browser to <http://thecity.sfsu.edu/users/XFactor>

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They're black canvas, have the Cinematheque's logo, and can be stuffed chock-full of anything you desire. Great for gifts. A tidy bargain at only \$12.00, and the money helps us show more films!

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**Administrative Manager**  
Irina Leimbacher

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Alex Blatt  
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**Design**  
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One half-price admission
- Individual \$25**  
One half-price admission
- Family \$50**  
Two half-price admissions
- Contributor \$100**  
Two free admissions + a Cinematheque tote bag
- Sponsor \$150**  
Same as Contributor + a Cinematheque publication
- Donor \$250**  
Same as Sponsor + Stills from the Warhol Films, a photo book by Billy Name
- Patron \$500**  
Same as Donor + a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin
- Benefactor \$1000**  
Same as Patron + an original art work by Nayland Blake
- Visionary \$1500**  
Same as Benefactor + curated private screening

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**San Francisco Cinematheque**  
480 Potrero Avenue  
San Francisco, CA 94110  
ph 415.558.8129

Yes. I will support the Cinematheque and become a member right now!

Name	
Address	
City, State, Zip	
Phone Number	
Enclosed is my check for \$	

Please make checks payable to the San Francisco Cinematheque.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

If you believe that the exhibition of film art is important, your support is needed now more than ever, and remember—a large portion of our budget is paid directly back to artists through honoraria and film rentals. Please consider joining or making a tax-deductible contribution to the Cinematheque.

**We'll put every dime on the screen.**

Check out our new membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, and are invited to special members-only events.



**San Francisco Cinematheque**  
480 Potrero Avenue  
San Francisco, CA 94110  
ph 415. 558.8129  
fx 415.558.0455

ADDRESS CORRECTION REQUESTED

**The San Francisco Cinematheque is supported in part with funds from**

The The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Voluntary Arts Contribution Fund, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

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U.S. Postage  
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San Francisco, CA

## Thanks to our new and renewed Cinematheque Members

Leslie Alperin  
Brenda Andrews  
George Andrews  
Rebecca Barten & David Sherman  
Jeanne Baumgarten  
Roko V. Belic  
Mary Ann Biewener  
Eric Bock  
Charles Boone & Josefa Vaughan  
Mo Brownsey  
Michael Butler  
Kristin Cato  
Anita Chang  
Donald R. Clark Jr.  
Edward Everett Crouse

Medora Ebersole  
Mary Filippo  
Michael Fox  
Robert Haller  
Dennis Hanlon  
Louis Hock  
Karen & Douglas Holmes  
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Lisamarie Inesi  
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Liz Kotz  
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Jon Livingston & Kathy Burch  
Paul Lundahl  
David Madson

Marina McDougall  
Lynne Merrick  
Cornelius Moore  
Margaret Morse  
Scott Peterson  
Chana Pollack  
A. Tiffany Pruitt  
Corey Rosen  
Lynne Sachs & Mark Street  
Mark Scown  
Stephen Seligman & Mary Amsler  
Elizabeth Sher, I.V. Studios  
Gail Silva & Tim Blaskovich  
Scott Simmon  
Jon Stout

Johnny Symons  
Lesley Tannahill  
Arthur Tashiro  
Marsha Ann Townsend  
Sandy Walker  
Freda Wallin  
Peter Washburn  
Phil Weisman  
Bruce Willems-Braun  
Todd Wilson  
Richard Winchell  
Fred Worden  
Jack & Patty Wright  
Don Yannacito  
Steve Yohanan



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Jeanne Baumgarten	Dennis Hanlon	Scott Peterson	Sandy Walker
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COVER: 37-73 by Richard Myers

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Same as Contributor + a Cinematheque publication

**Donor \$250**  
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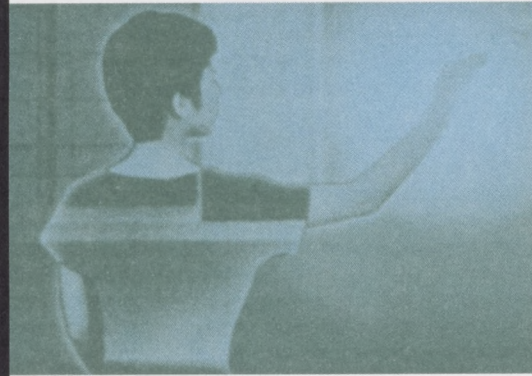
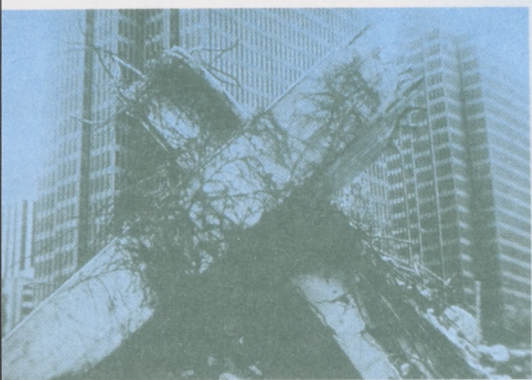
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TOP TO BOTTOM  
In the Course of Human Events by Dominic Angerame  
B/Side by Abigail Child  
The Lighted Field by Andrew Noren  
Earthly Possessions by Pelle Lowe  
Horse/Kappa/House by Abraham Ravett

BACKGROUND  
Buster Keaton in Samuel Beckett's Film

# Cinematheque

**Feb 6**  
Thursdays 7:30pm CENTER FOR THE ARTS  
**From the Bay and Beyond—New Films 1 Visible Traces**

We will begin our New Year with two programs celebrating recent films from the Bay Area and around the country, most of which are premiering or being shown at the Cinematheque for the first time. Tonight's selection includes Timoleon Wilkins' *MM*, a meditation on his birth and potential death and that of film, Mark LaPore's beautiful but troubling cultural portrait *A Depression In The Bay of Bengal*, Jennifer Reeves' high-energy emulsion manipulated *The Girl's Nerve*, one of Stan Brakhage's finest hand painted efforts *The Little "b" Series*, Jeremy Coleman's subtle visual poem *Dust On The Water*, Steve Polta's sensory conundrum *Picture Window*, and Jeanne Liotta's *Ceci N'est Pas*, a film tracing of mortality.

**Feb 9**  
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**From the Bay and Beyond—New Films 2 Hidden Tales**

This second program of recent films includes Abraham Ravett's *Horse/Kappa/House*, a film inspired by Japanese folk legends, which echoes the external and unseen worlds of the Japanese environment, Chana Pollack's elegiac family portrait *Fetal Position*, Joell Hallowell and Jacalyn White's vitalizing record of a group of pioneering women who find new meaning in later life, *Chapter 20 The Book Club*, Tami Ojala's vision about mysteries of self identity *Dreams of Blue Horses*, Stefan Ferreira Clüver's *Philosopher's Stone*, a picture-sound puzzle of chemistry and alchemy in daily life, and Heather MacAdams' bizarre found-footage *Joe Was Not So Happy*.

**Feb 13**  
Thursday 7:30pm  
**Special Location**  
NEW LANGTON ARTS, 1246 FOLSOM ST.  
**Shadow Land**

**Co-Sponsored by New Langton Arts**  
*Shadow Land* was conceived to accompany New Langton Arts exhibition *Real World*, a group of installations by young artists which open new perceptual understandings of the external world by playfully juxtaposing suggestions of the real and the false. These mostly recent films and videos juxtapose alternate personae and imagined landscapes, sometimes shadowing the real world, sometimes reflecting inner fantasies. Works include *The Secret Story* by Janie Geiser, *Ellipsis* by Lana Bernberg and Sabisha Friedberg, *Lulu* by Lewis Klahr, *Back In The Saddle Again* by Scott Stark, *Bimbo's Initiation* by the Fleischer Brothers, *Now Pretend* by Leah Gilliam, *Beets In A Blue Flowered Bowl* by Fae Yamaguchi, *Test* by Tony Oursler and *Tuning The Sleeping Machine* by David Sherman.

**Feb 16**  
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Hertzog's Land of Silence and Darkness & Hamilton's These Hearing Aids Whistle**

**M. Kahn Hamilton and Werner Herzog (tent.) In Person**  
Herzog's 1971 *Land of Silence and Darkness* takes us into the extraordinary world of the deaf-blind and is possibly the most mystical of the documentaries made by a director famous for his voyages into the agonies and ecstasies that usually bypass the lives of ordinary people. Focusing on the 56 year old Fini Straubinger who lost her sight and hearing as a teenager and who, after a three decade long depression, travels throughout Germany as a consultant and educator for those like her, the film transports us towards an existence so intense and abstract that conventional description becomes irrelevant. Herzog's work will be preceded by local maker M. Kahn Hamilton's *These Hearing Aids Whistle*, a moving account of his experience of being diagnosed deaf at age 6 and of living in both the world of the hearing and the hearing-impaired. (Programmed by Irina Leimbacher)

**Feb 20**  
Thursday 7:30pm CENTER FOR THE ARTS  
**B/Side by Abigail Child**

**Abigail Child In Person**  
New York filmmaker Abigail Child returns to the Cinematheque with her first major work since the completion of her 7-part *Is This What You Were Born For?* in 1989. Applying rhythmic construction, poetic license and a generous eye to bodies in poverty, *B/Side* (1996, 40 min.) documents poignantly and beautifully a gritty vision of late 20th century urban life. *B/Side* is an experiment in entering the delirium of the Lower East Side. Framed by footage of a homeless encampment settled after the riots of June 1991, the film is a portrait of economic upheaval and physical displacement, mingling the streets of today with those of memory and the past. *B/Side* has been selected for the 1997 Whitney Biennial. Also: *Mayhem* (1987) and *Mercy* (1989).

**Feb 23**  
Sunday 5:30pm SAN FRANCISCO ART INSTITUTE  
**Early Evening Experimental** Free Admission  
*Schmeerguntz* (1966) by Gunvor Nelson and Dorothy Wiley, *Fuses* (1964-7) by Carolee Schneemann and *Djune/Idexa* (1994) by Salome Milstead

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Stigmata and Pandaemonium: Films by Leslie Asako Gladsjo**

**Leslie Asako Gladsjo In Person (tent.)**  
For those of you who missed *Pandaemonium* (by Leslie Asako Gladsjo and Richard Curson Smith, 1995) at the last Film Arts Festival, here's another chance to see this spectacular documentary about artists exploring and exploding the boundary between human body and machine: San Francisco's own Survival Research Laboratories, David Theirren and his 'machines for the Inquisition', Stelarc and his robotic third hand, and more... Accompanying this look at men and their machines will be Asako Gladsjo's earlier *Stigmata—The Transfigured Body* on women and their bodies. This visceral look at women who use their own flesh as a tool for personal discovery and to investigate their own unique ideas of pleasure, beauty and identity features writer and tattoo collector Kathy Acker, tattoo artists Cynthia Witkin, Deborah Valentine and Lamar Van Dyke, professional piercer Raelyn Gallina, and others. (Programmed by Irina Leimbacher)

**Feb 27**  
Thursday 7:30pm CENTER FOR THE ARTS  
**Moving Pictures of Richard Myers**

**Richard Myers In Person**  
Richard Myers has been developing his unique world of dream-films since 1960, films which use meticulous craft to envelop the viewer in subtle but startling dislocations of logic, time and space. *Moving Pictures* (1990, 100 min.) is an award-winning feature "built upon a single, continuous horizontal movement of the camera—a relentless right to left tracking of the lens onto a consistently complex and enthralling dream-cape...A woman narrates her dreams which we see enacted in a number of overlapping and discontinuous vignettes...The themes of her dreams construct a twentieth-century history of magicians, circuses and cinema... (Myers) unspoken conceit may be the notion that the history of our century and the history of cinema (spectacle) are one and the same, both tumbling to the end of the millennium." (Jason Simon, *Dialogue*) Also: Myer's early autobiographical *37-73* (1974)

**Mar 2**  
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Reflecting Time: Noren's The Lighted Field and Tarkovsky's The Mirror**

Andrew Noren's *The Adventures of the Exquisite Corpse* is an ongoing series of films which explore the magical activity of light as reflected through familiar objects and the filmmaker's personal landscape. *Part V, The Lighted Field* (1987, 61 min.) is more of a narrative puzzle than the others, seamlessly incorporating pre-existing and recorded material into a celebration of vision and memory. Tarkovsky's *The Mirror* (1975) is the director's mesmerizing tapestry of documentary and autobiographical landscapes inspired by his memories growing up in the war-torn Soviet Union. "For I had made up my mind that in this film, for the first time, I would use the means of cinema to talk of all that was most precious to me, and do so directly, without playing any kind of trick." (AT)

**Mar 6**  
Thursday 7:30pm CENTER FOR THE ARTS  
**That's Entertainment!**

**Curated and Presented by Charles Lofton & Daniel Schott**  
What happens when the newest "avant-garde" cultural producers have been raised on MTV music videos, infomercials, slasher films, CD-Roms, video games, and other latch-key entertainment forms? They re-consume them, and spit them back out at you. This program features work that uses popular entertainment formats like the music video, CD-Rom, the situation comedy to illustrate life on Earth as a stimulus-craving ritalin-popping media-damaged member of society. Work includes *Corazon Sangrante* by Ximena Cuevas, *Watch Out for Invisible Ghosts* by Kristin Lucas, *Dottie Gets Spanked* by Todd Haynes, *Punk Rock Date* by Greta Snider, *27* by Greg Sax, *Alienator* by Texas Tomboy, *ElectroPerroFunkyMix* by Rafael Tontatiuh, and MORE! (DS & CL) Daniel Schott is the director of Artists Television Access and Charles Lofton is a video artist; Both recently guest curated for The Mix Festivals in New York City and San Francisco.

**Thursdays @ Center for the Arts 701 Mission at 3rd**  
**Sundays @ San Francisco Art Institute 800 Chestnut Street**

**Admission: \$6 general \$3 members, students, seniors, disabled**

Unless otherwise noted, all shows begin at 7:30pm  
For more information please call 415.558.8129

**Mar 8**  
Saturday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Special Day, Admission \$7.00**  
**Woman/Body/Function: Five Films About Female Stuff**

**Curated and Presented by Wendy Levy and Jay Rosenblatt**  
A Benefit for the Women's Cancer Resource Center  
**Co-Sponsored by Film Arts Foundation**

Five award-winning, provocative films which deal with a woman's various bodily functions eating, drinking, bleeding, ovulating, fantasizing, obsessing, inseminating, and healing and with the concept of a woman's "functioning" in society. Capturing formative bodily experiences women go through in all stages of life, and attempting to understand these experiences personally, politically, and culturally, the films also reveal a variety of female "secrets;" commonly-held beliefs, rituals and fantasies that don't often get talked about in mixed company. *Your Name In Cellulite* by Gail Noonan, *Period Piece* by Jennifer Frame and Jay Rosenblatt, *The Match That Started My Fire* by Cathy Cook, *Tomboy* by Dawn Longsdon, and the Bay Area premiere of "swim, swim..." *Talking to Sperm And Other Desperate Acts* by Wendy Levy, which gives a new twist to the grueling process of trying to conceive a child when one's body and one's culture won't cooperate.

**Mar 9**  
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**When Mother Comes Home for Christmas...**

**Co-Sponsored by NAATA**  
**Special Admission \$7.50 for non-members of Cinematheque or NAATA**

**Nilita Vachani In Person**  
Indian filmmaker Nilita Vachani's new documentary is a portrait of Josephine, one of thousands of women in developing countries forced to abandon country, home and family in order to support the family they leave behind. While her own children grow up in an institution in Sri Lanka, Josephine, a single mother of three, earns the salary to support them by taking care of a young child in Athens, Greece. At Christmas both mothers return to their families, Josephine for the first time in eight years. Vachani's camera sensitively explores this emotional and economic web of relationships and the dramatic effects of the international domestic labor market on Josephine, her children and the maternal bond. An award-winning filmmaker, Vachani was assistant director on Mira Nair's *Salaam Bombay* and currently lives in Greece. (Programmed by Irina Leimbacher)

**Mar 6-13**  
**Asian American Film Festival: Experimental Shorts**

The Cinematheque and San Francisco International Asian American Film Festival (NAATA) co-present two programs of short films and videos curated by the Festival Program Committee: *37 Stories About Leaving Home* with work by Shelly Silver, Veena Cabrerossud and S. Morijiro on Saturday, at 7:00pm; and *Lobby Lounge*, showing continuously in the theater lounge, with work by Nguyen Tan Hoang, Hey-Yeun Jang, Ellie Lee, M. Nanji, Walid Raad and others. See the Festival brochure for more details; Cinematheque members will be admitted at the Festival Discount price.

**Mar 13**  
Thursday 7:30pm CENTER FOR THE ARTS  
**Secret Thoughts: The Films of Marie Menken**

**Introduced by Charlotte Pryce**  
"Her lens is focused on the physical world, but she sees it through a poetic temperament. She catches the bits and fragments of the world around her and organizes them into aesthetic unities which communicate to us...Does Menken transpose reality or condense it? Or does she simply go direct to the essence of it?" (Jonas Mekas) Tonight we present rare films by Marie Menken, one of the major independent American filmmakers of the 1940's-60's. Menken's delicate, highly personal oeuvre—she was the first to film simple daily events, taking "home movies" as art—influenced Anger, Warhol, Brakhage, Hammer, and many others. Films will include *Eye Music In Red Major*, *Arabesque for Kenneth Anger*, *Andy Warhol*, *Notebook*, *Glimpse of the Garden* and several others.

**Early Evening Experimental**  
**Free Films At 5:30 AT S.F.A.I.**

Here's your chance to see some of the best classic and recent avant-garde films. All programs free before our regular Sunday evening shows.

**Mar 16**  
Sunday 5:30pm SAN FRANCISCO ART INSTITUTE  
**Early Evening Experimental** Free Admission

Regular 8mm films: Ivan's *Scarf* (1965), *Note One* (1968) and *Note To Pat!* (1969) by Saul Levine, *The Web* (1974) by Marjorie Keller, *Matrice* (1974) by Daniel Eisenberg, *Splitting You* (1988) by Scott Stark, *Diary Footage* (1996-7) by Greg Pierce and *Rhesus Monkey Peanut Butter Cups* (1994) by Michael Johnsen.

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Early Animation from the Silent Era**

Animation is usually overlooked when considering films from the first part of the century, but many are remarkably fresh by today's standards. This program presents several rarely seen gems which delight in films new-found ability to bring still images to animated life. Films include *Drume Chez Les Fantoes* (1908) and *The Man In the Moon* (1909) by Emil Cohl, *Princess Nicotine* (1909) by J. Stuart Blackton, *How A Mosquito Operates* (1916) and *The Pet* (1917) by Winsor McCay, *Down Where the Limburger Blows* (1917) featuring the Katzenjammer Kids, *Max und Moritz* (ca. 1920) from Wilhelm Busch, *Adam Raises Cain* (1920) by Tony Sarg, *The Voice of the Nightingale* (1923) by Ladislav Starevitch, *The Fortune Teller* (1923, hand-tinted) by Max Fleischer, *Sure-locked Homes* (1926) by Otto Mesmer and others.

**Mar 20**  
Thursday 7:30pm CENTER FOR THE ARTS  
**Unstable Mirrors: Films by Pelle Lowe**

**Pelle Lowe In Person**  
Pelle Lowe's films and performances have been riveting Boston and New York audiences for years, and in her first San Francisco appearance she will show a broad range of super-8mm and 16mm films: "I'm interested in the ways that culture mediates emotion and identity...How do certain gestures and emotional styles become repressed or ritualized to the extent that they return as something else?" (PL) *Earthly Possessions* is an exploration of hysteria, fragmentation, obsession and loss. It's a ghost story, metastasizing false endings and identities; a fever dream inspired by Wuthering Heights, Grimm's fairy tales, and the paintings of Fuseli and Balthus. Pelle will also show *Smoke*, *Work*, *Bottomline*, new city movies and night rolls, which begin a series of meditations about "...the demolition of the urban memory palace."

**Mar 23**  
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**City Symphony: Films by Dominic Angerame**

**Dominic Angerame In Person**  
Canyon Cinema Director and San Francisco based filmmaker Dominic Angerame premieres *In The Course Of Human Events* (1997), concluding the cycle of four individual films of his "City Symphony," and *Line of Fire* (1997). This quartet of black and white films represents a decade of Dominic's work that explores and observes the urban environment in its constant state of change. Since 1969 he has made more than 20 films, and his approach to filmmaking has evolved from casual impressionism, a personal diary style, to the passionate semi-abstract of recent imagistic work. In all of Dominic's films there is a painterly delight in the visual mix drawn from the life of the city, one that also reveals political and social underpinnings. Also: *Continuum*, *Deconstruction Sight* and *Premonition*.

**Mar 26**  
Thursday 7:30pm CENTER FOR THE ARTS  
**Images of Displacement: Multimedia Work by Jalal Toufic & Christian Keathley**

**Jalal Toufic and Christian Keathley In Person**  
Jalal Toufic is a prolific writer, film theorist and video artist. Through images from the yearly Shiite ritual Ashoura commemorating the slaughter of the grandson of Mohammed in 680, Jalal's two-channel video *Ashoura: This Blood Spilled In My Veins* (1996) "probes the function of the preservation of the image in the digital era, the era of the loss of (generation) loss." (JT) Jalal will also read selected writings. Christian Keathley is a writer and film/video artist living in Iowa. *Snapshots* (1996) is a multi-screen film/video work which proposes a mystery: within a few decades in the mid-nineteenth century photography was invented, physiologies became the first mass market paperback books, and Edgar Allan Poe wrote the first detective stories. What connects these events? And what does Memphis-home of Elvis-have to do with it all?

**Mar 30**  
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Dreyers' Ordet**  
plus *Winter Dream Lieder* by Peter Herwitz

*Ordet* (The Word)(1954-55, 126 min.) is Carl Dreyer's profound meditation on the place of the spiritual in human life, and a landmark of world cinema. Based on a play by Kaj Munk, *Ordet* tells a simple but compelling story of religious belief and dogma in a rural Danish town. Dreyer keeps the theatrical chamber staging intact but creates an intricate weave of camera movements (shots lasting as long as 8 minutes) through which time becomes the invisible but dominating character. "I made *Ordet* in order to show myself that I could make a miracle people would believe in." (CD) Peter Herwitz' *Winter Dream Lieder* (1993) is a haunting evocation of mysteries underlying forms in his daily life.

**Mar 31**  
Monday 7:00pm & 9:30pm  
**Special Day, Location & Admission**  
ROXIE CINEMA, 3117 16TH STREET \$6.50/5.00  
**White Light/White Heat: The Power of 35mm**

**Pat O'Neill In Person**  
Filmmakers Amanda and Bruce Posner have curated a stunning collection of short experimental films made for the powerful and finely detailed 35mm film format. Films include joining new works by Martin Arnold (*Jesus Walking On The Screen*, *Stadttraum Remise*), Peter Kubelka's percussive classic *Arnulf Rainer*, Samuel Beckett's *Film* with Buster Keaton, *Rhythm In Light*, *Polkagraph*, and *Spook Sport* (all newly restored) by pioneer animator Mary Ellen Bute, Vision by Kilian Dellers, and the San Francisco premiere of Pat O'Neill's new *Trouble In The Image*, a gathering of visual/auditory ideas accumulated over seventeen years by an accomplished filmmaker who "continues to insist that film can be an art form independent of storytelling." (PO) Also: Ken Jacobs' dazzling *Georgetown Loop* (1996).

**Apr 3**  
Thursday 7:30pm CENTER FOR THE ARTS  
**Past Imperfect: Films by Su Friedrich**

**Su Friedrich In Person**  
Su Friedrich has become one of America's most celebrated and groundbreaking independent filmmakers over the years. Moving between intimately personal and politically charged subject matter, Su's films are formally daring yet reach out to many audiences. As a longtime lesbian activist, her work champions both social and aesthetic personal freedom. The Cinematheque will mark the San Francisco premiere of her newest film, *Hide and Seek*, on April 6th with an additional evening of Su's earlier work. Tonight's screening includes of two earlier major autobiographical works which poetically explore memories of complex relationships with her mother and father. Each creates a distinctive portrait which is specific to her history yet fraught with universal meaning. *The Ties That Bind* (1984, 55 min.) investigates the childhood of Friedrich's mother in Nazi Germany against the backdrop of her (then) current life in America; in *Sink Or Swim* (1990, 48 min.) a young girl uses a series of twenty-six stories to recount the events that formed her perceptions of fatherhood, family, work and play.

**Apr 4**  
Friday 8:00pm  
**Special Day, Location & Admission \$6.50, no discounts**  
CASTRO THEATER (CASTRO ST. NEAR MARKET)  
**Hard As Hell: The Lost Gay Erotica of Fred Halsted**

Fred Halsted was the most notorious gay underground filmmaker of the 1970's. Tonight we present three extremely rare films, *Sex Garage* (1972), *LA Plays Itself* (1972), and the extraordinary *Sex Tool* (1975). Each film contains scenes that are censored out of their video releases. Halsted was one of very few artists working in gay erotic film. His films combine grungy poetic lyricism, brutal sadomasochistic imagery, and an uncompromising vision of masculinity, influencing filmmakers as diverse as Derek Jarman and Bruce LaBruce. (Programmed by Joel Shepard) This program is subject to change; please call 558.8129 for updated information.

**Apr 6**  
Sunday 5:30pm SAN FRANCISCO ART INSTITUTE  
**Early Evening Experimental** Free Admission  
*The Passion of Joan of Arc* (1927) by Carl Th. Dreyer

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE  
**Hide and Seek by Su Friedrich**

**Su Friedrich In Person**  
**Co-Sponsored by Frameline**  
*Hide and Seek* (1996, 63 min., produced in association with the Independent Television Service) is an exploration into wild, uncharted territory—lesbian adolescence in the 1960's. Lou is a 12 year old girl who daydreams in a tree house, tries not to watch a sex education film and is horrified to discover that her best friend is taking an interest in earrings and boys. Interwoven are mostly hilarious, sometimes melancholy recollections of adult lesbians and clips from a wide array of educational films. *Hide and Seek* is for every woman who's been to a slumber party and every man who wonders what went on at one. (SF) It will be included in this years Sundance and Berlin Film Festivals.